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"SALONS OF AMERICA" RIVALS INDEPENDENTS

New Art Society Based on the Same
General Plan as Older Organization
and Will Hold Two Shows a Year

A new art society called "The Salons of America" has been formed in this city. It is based on the same general plan as the Society of Independent Artists in that anyone who paints or models and who wishes to show his work at one of its exhibitions may do so by joining the organization. Two exhibitions will be held annually, an "Autumn Salon" and a "Spring Salon," the first one to be held next fall in the Anderson Galleries.

"The Salons of America" is to be managed by forty directors, of which thirty have already accepted membership in the board. These include: John Alger, Oscar Bluemner, Frederick K. Detwiller, Alfeo Faggi, Hamilton Easter Field, Edwin Booth Grossmann, George O. Hart, C. Bertram Hartman, Samuel Halpert, Stefan Hirsch, Bernard Karfiol, Rockwell Kent, Yasuo Kuniyoshi, Gaston Lachaise, Robert Laurent, George Luks, C. A. Mager, Violet Mege, Kenneth Hayes Miller, Elie Nadelman, Edward Nagel, George F. Of, Joseph Stella, Winthrop Turney, A. Walkowitz, H. F. Waltman, Irene Weir, Wood Gaylor, Marguerite Zorach, William Zorach.

At the meeting on March 20 at which the organization was definitely formed these officers were elected: President, Hamilton Easter Field; vice-president, Wood Gaylor; treasurer, C. Bertram Hartman; recording secretary, John Alger; corresponding secretary, Robert Laurent.

Also the following committees were named: Exhibition Committee—Kenneth Hayes Miller, Joseph Stella, George O. Hart, Irene Weir, Gaston Lachaise.

Publicity Committee—C. A. (Gus) Mager, Wood Gaylor, Robert Laurent, H. F. Waltman, Marguerite Zorach.

Finance Committee—C. Bertram Hartman, George F. Of, Elie Nadelman, Stefan Hirsch, Frederick K. Detwiller.

Catalogue Committee—Bernard Karfiol, William Zorach, Edwin Booth Grossmann, Samuel Halpert, Robert Laurent.

Several of the organizers of the "Salons of America" recently helped to form the "Modern Artists of America," but it is understood that the two groups will in no way conflict. The "Modern Artists" will emphasize modern tendencies in art, and will endeavor to have a gallery of their own where they can conduct a permanent show of living art.

Academy Defends MacMonnies Statue and Fine Arts Federation Will Act

The National Academy of Design announced on March 28 it had adopted a resolution approving the acceptance by the City of New York of Frederick MacMonnies' statue representing "Civic Virtue" and that notification of the Academy's action had been sent to Mayor Hylan and other members of the Board of Estimate. The resolution "deprecated the criticism leveled at a work of art before it was placed in the position it had been designed to occupy." The fact that the Art Commission of the city had passed upon and endorsed the work made premature criticism so much the more to be deprecated, the resolution said.

In further defence of MacMonnies' statue, Robert I. Aitken, president of the National Sculpture Society, has asked the Fine Arts Federation to call a meeting to take some action before the next hearing in the City Hall on the question of the suitability of the statue, to be held on April 5. The main point at issue, according to Mr. Aitken, is "the question whether, when we have created an Art Commission and given it power, we shall let that power be nullified by meetings of citizens."

Kansas City Buys Two Roerichs

KANSAS CITY, Mo.—The Kansas City Art Institute is to become the owner of the Nicholas Roerich's painting, "The Lord of the Night," which is being purchased by popular subscription. "The Unknown Singer" was bought for private collection from his recent exhibition at the Art Institute. The Omaha Society of the Fine Arts recently purchased "The Tower," from the Roerich exhibition held there.

Harris to Discuss Industrial Art

William Laurel Harris will speak on "The Public Designer and His Influence in the Industries" at the Pen and Brush Club, 134 East 19th Street, at eight o'clock Monday evening, April 10.

Albert Sterner to Show Portraits



"PORTRAIT DRAWING OF MRS. W. K. VANDERBILT" By ALBERT STERNER

This portrait of Mrs. William K. Vanderbilt is one of twenty drawings that have been loaned by their owners to form an exhibition of the work of Albert Sterner in this field in the galleries of Jacques Seligmann & Co., from

April 3 to 15. Among the portrait drawings to be included are those of Mrs. Anson Beard, Mrs. Clarence Hay, Mrs. Oliver Ames, Mrs. J. F. D. Lanier, Miss Eleanor Lamont, Miss Margaret Kahn, Mr. George Zabriskie, Mr. George Nichols and Mr. Artur Bodansky.

TAFT'S GREAT GROUP IN MOSAIC CONCRETE

Eighty Colossal Figures of "The Fountain of Time" Cast in Water-Proof Cement to Withstand Chicago Weather

CHICAGO—Lorado Taft's great sculpture, "The Fountain of Time," which in plaster has faced the judgment of the public on the Midway for over two years, is roofed over and in the hands of a group of experts in cement who are making casts, and as rapidly as possible transforming the procession of eighty colossal figures into a permanent work of art.

Early in the year Mr. Taft went to Washington to interview an authority on a water-proof cement designed for monumental works that endure weather at all seasons. This cement has a silvery gray granite tone and is flecked with shining particles. The surface has the appearance of stone with a dull finish.

The method known as the "mosaic surface" concrete was developed by John Early, of Washington, who was entrusted with the work of reproducing the Parthenon in enduring form in Nashville, Tenn., with this material.

No bronze workers were willing to make an estimate of the probable cost of casting "The Fountain of Time," and it was believed that the task of putting it in Georgia marble would not only be too expensive, but the marble would not stand the moisture-laden atmosphere and fierce winds of the Lake Michigan shore.

A dozen men are making casts in sections as molds for the cement, and later all these comparatively small pieces must be fitted together. It is believed that the work will be finished this summer. —L. M. M.

Two Sculptors to Open a School

Clara L. Poillon is planning to open a school of sculpture and pottery in the fall in conjunction with Gleb Derujinsky, the Russian sculptor. Mrs. Poillon is sailing for Spain the last of the month to study the making of Moorish lustres and other pottery.

FRICK LIBRARY SEEKS COLONIAL ART DATA

Motor Party, Supervised by Miss Helen Frick, Searching Out Portraits and Other Works in Virginia for Catalogue

An expedition in the interest of the Frick Reference Library has been formed to travel throughout the State of Virginia. The party, which is under the personal supervision of Miss Helen Frick, is motoring through the country searching out examples of early American portraits and other art works of interest that may be found in the homes and public buildings of that state.

Interesting data of all kinds in connection with American painting will be collected. William McKillup, portrait painter, is traveling with the expedition and will take photographs of the paintings selected.

In the exhibition of early American portraits recently given by the Copley Society of Boston a portrait of Mrs. Charles Byrd, a well-known Virginia lady of early days, painted by Bridges, was included. Other Southerners were painted by Earl, Vanderlyn, Theus, Wollaston and Stuart. It is thought that if a loan exhibition of the portraits of members of the Virginia aristocracy were to be held, it would rival, if not surpass, the one in Boston.

Violet Oakley Takes \$35,000 Less

Than Agreed on from Pennsylvania

HARRISBURG, Pa.—Violet Oakley, whose paintings adorn the senate chamber and the governor's reception room in the State capitol, has agreed, at a meeting of the board of public grounds and buildings to complete the paintings in the supreme court room for \$13,000, which is \$35,000 less than called for in her contract.

Lack of available funds recently caused Governor Sproul to cut the general appropriation bill, and the \$13,000 offered Miss Oakley was all that the State had on hand to pay for the paintings.

DAVIS LANDSCAPES MAKE SUPERB SHOW

Macbeth Gallery Celebrates Thirtieth
Anniversary of Founding with Fine
Exhibit—Other New York Displays

To celebrate the thirtieth anniversary of the founding of the Macbeth Gallery, there have been brought together thirty-one paintings by Charles H. Davis for exhibition through April 15, of which twenty have been loaned by museums and private collectors.

The general effect of the show is of great beauty and of marked variety; for the Davis of the "cloud pictures" of former years has changed, of late, into a Davis concerned with other qualities, ranging from the faint delicacies of springtime's first blooming to the rigors of winter's cold and snow. And as his interests have broadened his color and technique have grown in range and variety, as may be noted in contrasting "The Call of the West Wind," with its graceful solidity, as against the pastel-like refinements of "The Haunted House" and the "Spring Twilight."

Two of the happiest examples of these latter-day canvasses of this artist are the "Little Grey House" and "The Pool," the first in a deep rich color scheme of lichen-hued grey and summer green, the second showing a pool of water dappled with shadows, a low bank of yellow clay and rocks, overhung with slender trees all shot with brilliant autumn coloring, behind which barns and outhouses are seen dimly through the foliage. Much in this same vein is the "Summer Afternoon" with white cottages showing through the trees beside a river bank, the color lifted up to the highest brilliancy of a New England day when the world is aglow with light.

"Winter Morning" is a scheme in mauve and white, as lovely as it is unusual from Davis' brush. "In Early May" has all the shy delicacy of a bunch of arbutus, a picture that recalls the line of Keats as to melancholy abiding in beauty. And if one wishes to see what power he can put into one of the most evanescent moods of nature, the "Clouds at Sunset" is there for the test, the pasture-land in the foreground suggesting the tints of a Turkish rug, and the clouds rising from the horizon upward and across the sky, touched with the light of the unseen sun which falls most strongly on a stone wall extending across the center of the landscape. The trees in "Night" are old friends, but the sky, with its mysterious glow, is a new and very gracious one, superb in its depth and color.

Reid's Moonlight Pictures

"Moonlight Motifs from the Garden of the Gods," with which Robert Reid returns to New York in the exhibition of his recent work at the Milch Galleries, are original in conception. Their prime interest is not, however, in their novelty, but in their impressiveness and beauty. They are not only successful in doing something well which has not been done before, but they also set a record for the artist himself—they represent Mr. Reid at his best.

"Moonlight in the Garden" does strange things and renders an awe-inspiring place even more eerie and mysterious. It not only brings out violet and amethyst hues where glittering reds prevail by day, but it calls out strange shapes and fantastic forms which might well be those of the gods themselves. So the artist shows us "The Spirit of the Garden," a tall form half emerging from the cliff, and the brooding giant who is "Gitche Manitou the Mighty." In another, a great rock seems to be fluidity suddenly congealed, and so we have "The Frozen Wave." Or sentinel rocks take on themselves the character of cathedral spires, as in the picture so named. Still another is devoted to a sculptural figure whom the artist calls "The Calm Majestic Presence of the Night."

Besides the moonlight pictures are several of the mountains and plains in the sunshine that are equally handsome. "In the Heart of the Rockies" is such a one, and "The Hawk" is another. In these the artist has chosen with unerring instinct how much of the vast panorama before him to embody in his composition.

Corot and George Elmer Browne

Nine paintings by Corot and sixteen water colors by George Elmer Browne are on view in the Howard Young Galleries through April 8.

The Corots constitute the largest and finest group of the great Frenchman's work shown here at one time in recent years. It includes a landscape with romantic figures called "La Fontaine Sacrée," the most beautiful of them all; the "Combat d'Amours (Le Soir)"; the "Chateau de Pierrefonds," a green landscape with the chateau patterned against an exquisite summer sky; and the "Chemin de la Ferme," more animated than most Corots through the introduction of a cart and its driver, cattle and

(Continued on Page 6)

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STRAUSS' PORCELAIN IS SOLD IN VIENNA

A Total of 194,800,000 Kronen Realized
at the Auction of These and Other Art
Objects—Foreigners Among Bidders

VIENNA—A total of 194,800,000 kronen was
realized at the sale of the glass, porcelain and
other art objects in the collection of Dr.
Strauss. Amateurs, experts and dealers from
abroad were among those present. The follow-
ing were the principal sales; in kronen:

Tankard, XVI century, 1,200,000; drinking cup
from Nuremberg, XVII century, 950,000; scent bottle
from Silesia, XVIII century, 1,050,000; goblet by
Mildner (1793), 3,400,000; goblet by Mildner, 1,200,
000; Bohemian cup formerly in possession of the
Duke of Reichstadt, 82,000; Dresden china service
(1730), 3,900,000; bowl with cover (1730), 1,600,000;
figure after Callot, 5,000,000; figure of a Chinese,
2,500,000; vessel formed by the figure of a Chinese
riding on a cock, by Kändler (1737), 3,800,000; Clock
from the middle of the XVIII century, 1,600,000; a
few pug-dogs by Kändler, 3,400,000; model by Acier
sold to an American, 900,000; Europa on a bull,
1,200,000.

Viennese porcelain: Bowl (1730), 1,700,000; a few
butter-dishes, 1,000,000; Teapot (1730), 1,400,000;
Tobacco-box, 1,650,000; Cachepots (1750), 2,100,000;
Coffee service (1779), 4,000,000; Cup, 1,000,000;
Musicians (1750), 3,600,000; Lady skater, 3,900,000.
Diverse: Frankenthal, Sheep-shearer, 1,600,000;
Nymphenburg: Skaramuz (1760), 1,700,000; Höchs:
Portrait, 2,500,000; Fulda: St. Mary on the Globe,
9,400,000; Lady skater, 1,350,000.

Rembrandt Etchings and Drawings

Bring Varying Prices at Sotheby's

LONDON—On March 8 and 9 old master
engravings and drawings and oil paintings
were sold by Messrs. Sotheby, the following
prices being realized:

Rembrandt Engravings—Rembrandt leaning on a
stone sill, second state, £46; "Cottage with a White
Paling," second state, £58; "St. Jerome Beside a
Pollard Willow," £51; landscape with three gabled
cottages beside a road, third state, £52; "Christ Be-
tween his Parents Returning from the Temple," £82.

Rembrandt Drawings—"Jacob Stealing Esau's Bless-
ing," bistre pen and wash, £40; "Jupiter and Po-
mona," bistre pen and wash, £50.

Rembrandt Engravings—Landscape with a square
tower, third state, £72; Canal with a large boat and
bridge, second state, £80; "View of Amsterdam,"
second state, £66; landscape with cottage and haybarn,
only state, £52; "The Windmill," only state, £100;
cottages beside a canal with a church and sailing
boat, first state, £88.

Paintings: Joost van Clede—portrait of a young
man in black cap and fur-trimmed coat, panel, 13½x
10½, £74; Solomon Ruisdael—a river scene, 28x43,
£290. Philip de Koninck—view near Haarlem, on
panel, 15x19, £165. Two portraits of the Anglo-
Dutch school, 1613, £100; portrait of a Dutch lady,
Dutch school, late XVI century, £40. Willem van
der Velde, the younger—"A Calm Sea," £48.
Shepherdess in a landscape, Dutch school, £60. Total,
£3,861.14.

On March 10 Messrs. Sotheby sold silver,
miniatures, etc., the following being the more
important lots:

An Irish dish ring, £77; a George II silver, £50;
a George II cake basket, £45; a William III Mon-
teith, £187; a miniature by Andrew Plimer, £64; a
gold locket with a miniature by Samuel Cooper and
another by John Hoskins, £240; miniature mounted
in an ivory patch box, £50; another by Nicholas
Dixon, £94.

On March 6 and 7 Messrs. Sotheby sold
Persian and Indian miniatures and works of art,

including the property of Sir Coleridge Ken-
nard, Bt. The total amount realized was £2,000,
of which the following were the more import-
ant prices:

An illuminated "History of the Moghul Empire,"
A. D. 1431, written on 341 leaves, £295; a Persian
manuscript, written on 388 leaves, 1563, £74; "Book
of the Kings," Persian manuscript, written on 390
leaves, 1651, £58; "Qur'an," written on 406 leaves,
£80; a pair of Persian lacquer book covers, late
XVI century, £59.

Works by Boucher, Caffieri and

Robert Sold at a Paris Auction

PARIS—The first important sale at the
Galleries Georges Petit since the opening of the
new year brought a large attendance. Two
decorative panels by Boucher fell at 80,000
francs and a portrait attributed to Fragonard
at 74,000. Two large paintings by Hubert
Robert, "Le Torrent," et "La Rentrée du Trou-
peau" realized 47,000 francs each, two Chardin
still lifes 40,500, and 90,000 was the price paid
for a marble statuette by Caffieri.

A set of XVIII century drawing-room fur-
niture in gilt wood and tapestry fell at 130,000
francs, a Louis XVI commode with Moreau's
stamp at 40,000, old Aubusson tapestry after
designs by Huet, 111,000.

A picture by Corot, "Zingara au Tambour de
Basque," brought 42,000 at the Surville sale,
where another painting by Corot did not rise
above 3,350, though both were knocked down at
980 apiece in 1884.

Paintings and Etchings by Zorn

and Whistler to Be Sold at Auction

Lithographs, etchings and paintings by Whis-
tler, Zorn and Meryon will be sold at the Ander-
son Galleries on Friday evening, April 7. This
is the most important sale of its kind this sea-
son. The etchings by Zorn include inscribed
copies of many of his rarest works and there
are four paintings by Zorn.

Another sale announced by the Anderson Gal-
leries is a collection of valuable paintings from
various owners to take place Wednesday eve-
ning, April 12. The catalogue contains one
hundred and nine paintings by almost as many
artists and includes examples of Emil Carlsen,
Cazin, Robert Eichelberger, Jacque and Blake-
lock.

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—Old
American, English, Irish and Continental silver and
old Sheffield plate, and French gold and enamel
boxes, gathered from the collections of Lord Ash-
brook, the Countess of Limerick and others, after-
noons of April 6, 7, 8.

American Art Association, Madison Square South.—
Barbizon, Impressionist and contemporary American
and foreign paintings, Hotel Plaza, evening of
April 6.—Furnishings, rugs, afternoons April 7, 8.
Clarke's, 42 East 58th St.—Antique textiles, chintzes
and furniture, from the collection of the Carvalho
Brothers of Portugal, afternoons of April 4, 5, 6,
7, 8.

Plaza Art Rooms, 5 East 59th St.—Audubon editions,
standard sets in rare bindings, art books, etc., be-
longing to Parker R. Whitcomb and the estate of
General Horace Porter, afternoon of April 6.—
Italian, French, English and American paintings,
afternoons of April 7, 8.

Walpole Galleries, 12 West 48th St.—Etchings and
dry-points, mezzotints and lithographs, including
examples of Bracquemond, Buhot, Pennell, and
Whistler, evening of April 7.

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PETER'S AND PAUL'S PORTRAITS ARE FOUND

Excavators for Garage in Rome Unearth Early Church Frescoes, Including Saints' Pictures Probably from Life

ROME—In the course of work being done in Rome for the construction of a garage there has been discovered a long system of subterranean galleries, one crypt in particular of a Christian church being ornamented with marvelous frescoes.

Among these frescoes are two portraits, one of St. Peter and the other of St. Paul. It is the opinion of Professor Lanciani, well known archaeologist, that these portraits are authentic and that they were done from life by some artist whose name was lost to posterity.

Women's Association to Exhibit 250 Works of Art at Annual Show

The thirty-first annual exhibition of the National Association of Women Painters and Sculptors will be held at the Anderson Galleries, 59th Street and Park Avenue, April 4 to 15, inclusive. The opening reception will be held from 3 to 6, April 4. The exhibits of sculpture, paintings in oil and water color will number about 250. Miniatures will be included and a large group of sketches in all mediums. Painters of Chicago, St. Louis, Boston and Philadelphia, as well as many New York painters and sculptors, are contributing.

The English artist, Mrs. Laura Knight, is to be invited to attend a special reception in her honor at the galleries during the exhibition. Mrs. Knight, who is the only woman member of the jury of the coming international exhibition at the Carnegie Institute, Pittsburgh, is the guest at the Cosmopolitan Club of Miss Helen Beatty, head of the educational department of the department of fine arts of the Carnegie Institute.

Anne V. Hyatt Honored by France

Anne Vaughn Hyatt, sculptor of the statue of Joan of Arc at Riverside Drive and Ninety-third Street, has received the decoration of the Legion of Honor from the French Government. The French Consul General, Gaston Liebert, presented the decoration. When the statue was unveiled December 6, 1915, Miss Hyatt received a French decoration from Ambassador Jusserand. A replica of the statue has been erected in the Garden of the Bishops, in Blois, France.

A Fine Book of Hours



PAGE FROM "BOOK OF HOURS."—XVI CENTURY

LONDON—Messrs. Puttick & Simpson, of Leicester Square, will sell by auction early in May a very choice "Book of Hours." The formal title is "Horæ Beatæ Mariæ Virginis, cum Calendario." It is a richly illuminated MS. book, on vellum, 9 by 6¾ inches, fifteen lines to a full page, each page within illuminated borders, with ten magnificent miniatures, bound in green velvet, with old vellum linings, French, of the early XVI century.

The calendar, which is full, is in French, and occupies twenty-four pages, each with a circular miniature within the decorated borders showing the Occupation of the Month and the Sign of the Zodiac. Every page is surrounded by a full painted and illuminated border—birds (some caged), beasts, fruits, flowers, foliage, grotesques and other ornaments being introduced. Throughout there are hundreds of small illuminated initials and ornaments.

This manuscript was presented by Antoine de Bourbon, King of Navarre, and consort of Jeanne d'Albret to Renée Gruel, governess of his daughters. It subsequently belonged to M. Boudequin de Varicourt, avocat au Parlement (1729-1794), who bequeathed it to François Pasumot (1733-1804), from whose sister it was purchased by C. F. Pruvost, whose bookplate it carries. It came later into the Jermyn collection and is now from that of the late Earl of Dartrey.

23 NEW MEMBERS FOR ALLIED ARTISTS

Fifteen Painters and Eight Sculptors Join the Society—Annual Exhibition Will Be Held from April 29 to May 21

At the annual meeting of the Allied Artists of America for the election of new members, held in the Fine Arts Building on March 28, the following artists and sculptors were elected to membership:

Painters—Charles C. Curran, William M. Paxton, Pieter Van Veen, Morris Hall Pancoast, Carl J. Nordell, Henry S. Eddy, Gladys Wiles, Alexander Bower, Gregory Smith, Walter Ufer, Walter Farndon, Alpheus P. Cole, C. J. Stengel and William Starkweather. William G. Watts was elected as an engraver member.

Sculptors—Emil Fuchs, Allan Clark, Harriet Frishmuth, Charles Hefner, Ulrich Ellihusen, Anthony De Francisci, George Lober and Leo Lentilli.

The annual meeting for the election of officers is to be held on April 15. The annual exhibition will open in the Fine Arts Building on April 29 to continue through May 21.

Newly Found "Shakespeare Portrait" Will Be "Offered" in United States

LONDON—America's reputation for the ready absorption of works of art, leads every one who imagines that he is possessed of a treasure, to contemplate first offering it to the States. There comes from Chelsea a report of a Shakespeare portrait, rescued some time back from a rubbish heap by a local builder. The canvas, which bears the date 1611, represents a man with a beard pointed after the Elizabethan manner and wearing a lace collar similar to that which we associate with Shakespeare's dress.

As the picture is inscribed "Aet. 47," and the bard would in that year have been of this age, the assumption has been that it is indeed a contemporary portrait of him. The owner when interviewed announced his intention of advertising it in America, should not an English buyer be promptly forthcoming.

Taft Symbolizes Edison's Invention

CHICAGO—An interesting composition in the studio of Lorado Taft was ordered for the birthday of Thomas Edison. The design consists of a figure of Orpheus, his lute silenced by the modern invention, the disc, which Mr. Taft jestingly said fitted admirably into a classic composition.

PARIS CLUB TO HOLD AMERICAN EXHIBITS

Series of Displays Is Arranged By Miss Janet Scudder, and First One Has International Character and Scope

PARIS—Janet Scudder has organized a series of exhibitions at the American Women's Club in Paris as a complement to the musical and literary sections. The first show will consist of thirty paintings, ten by French artists, chosen by M. Bénédite of the Luxembourg; ten by Americans, chosen by the Club, and ten by artists of miscellaneous nationalities chosen by Miss Scudder.

This show, lasting three weeks from March 21, will be followed by an exhibition of thirty portraits of children done in Paris during the past year. Subsequently, there will be thirty landscapes, thirty still lifes, etc., and lastly, groups of five or six paintings per artist. Sculpture by Manship, Bourdelle, Loutchansky, Poupelet, Janet Scudder, et al., drawings and etchings will be added to these pictorial displays.

Severity of French Law Against Auction Sale Frauds Emphasized

PARIS—The severity of the French law in regard to fraudulent transactions at auction sales is illustrated by a recent case. On November 25, 1918, a picture advertised as a David was bought by M. Bickert for the sum of 81,562 francs at the Cudel sale held at Georges Petit's. M. de Cudel had bought this same picture as a David at the Mallet sale for 30,000 francs in 1902.

M. Renard, professor at the Ecole des Beaux Arts, having expertized the picture as not by David, the civil courts have sentenced the de Cudel heirs to restore 81,562 francs to M. Bickert, and the Mallet heirs to restore 30,000 francs to the de Cudel heirs, while M. Bickert is ordered to return the painting to the Mallet heirs. The picture represents a girl holding a dog.

Graffy Finishes Meade Memorial

PHILADELPHIA—Ground was broken in Washington, D. C., on March 28 for the Meade memorial, the joint production of Charles Graffy, sculptor, and Simon & Simon, architects, of this city. The memorial will occupy a plot 300 by 400 feet at the head of the Mall at Third Street and Pennsylvania Avenue, approached from four sides through a double row of elm trees. Mr. Graffy just finished the statue, on which he has been at work for six years. The figure of General Meade is accompanied by a group of figures typifying Military Courage, Energy, Fame, Loyalty, Chivalry and Progress.



THE MYSTIC MARRIAGE OF ST. CATHARINE (62x52) by PIETRO PAOLINI, signed and dated 1636. From the Lucca Gallery—see "Dr. Waagen's Galleries," p. 94. From the Collection of Sir Thomas Baring. From the Collection of the Earl of Northbrook.

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CALDER TO EXECUTE FRIEZE FOR MISSOURI

New York Sculptor to Chisel the Decorations for the Capitol in Stone, a Work Which May Require Three Years

ST. LOUIS—A. Stirling Calder, of New York, has been awarded the contract by the Missouri State Capitol Decoration Commission to execute the 128-foot frieze across the front of the new Capitol building. The subject will be the history of Missouri and it will be portrayed in a bas-relief cut into the stone from six inches to a foot in depth.

The stone for the frieze was put in place when the Capitol was built. It is expected that three years will be required to complete the work.

Mr. Calder, who was acting chief of the department of sculpture at the Panama-Pacific Exposition in San Francisco, has been a National Academician since 1913. He is represented in the permanent collections of the Pennsylvania Academy, the St. Louis Museum, the Franklin Inn Club and the Smithsonian Institution grounds, Washington, and the Metropolitan Museum, New York. Among his works are the marble sun dial in Fairmount Park, Philadelphia; the monumental archways of the Throop Institute, Pasadena, Cal., and the "Washington Group," Washington arch, New York. —M. P.

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A Child Portrait by Mr. Christy



"PORTRAIT OF MILLICENT ROBERTS" By HOWARD CHANDLER CHRISTY

Howard Chandler Christy is showing in the John Levy Galleries a very attractive child portrait. His subject is Millicent Roberts, a little girl of an age to be interested in dolls, her favorite being painted with her in a pose that is spontaneous and charming. Mr. Christy's color scheme is white-and-blue, the costumes of Miss

Millicent and her doll both being in the same tones. Seated together on a chair placed against a tapestry background, the living figure of the child and the stiff little effigy of the doll are differentiated admirably and with a touch of gracious humor. The flesh painting and modeling of Miss Millicent's face and head add much to the general charm of the portrait.

Auction Reports

R. W. Lehne Collection

Clarke's, 42 E. 58th St.—Old English furnishing and antiques belonging to the Philadelphia house of Richard W. Lehne, March 22-25. Total, \$173,560 for 585 lots. A report of the sale on items of \$400 and over:

- 83—XVIII century English Colonial convex mirror; P. D. Mills. \$875
- 93—Two XVII century Scotch William and Mary walnut recess glass cupboards on stands; Harrison Williams. 410
- 105—Ten carved shield-back Hepplewhite chairs; W. C. Adams. 650
- 129—XVIII century English walnut miniature high case clock, Queen Anne period; Leo Kahn. 500
- 130—Two royal eagle consoles by William Kent, period of George II; H. Symons & Co. 750
- 234—XVIII century Chippendale mahogany needlework wing chair; J. Graham. 450
- 237—XVIII century figured mahogany hunting side table; Hepplewhite; Kipps, Ltd. 550
- 255—Early XVIII century English lacquer hooded secretary book case; Miss A. French. 425
- 256—Two XVIII century carved mahogany high post tester Sheraton single beds; E. Feffercorn. 770
- 259—Burl walnut Queen Anne horse shoe writing table; Roy Leventrill. 500
- 269—Two English carved walnut and needlework Chippendale banquettes; W. Skinner. 420
- 409—Two earl XVIII century oyster wood and walnut Queen Anne tall boys on stands; Mrs. F. V. Storrs. 450
- 417—The Mortimer Georgian carved and figured mahogany secretary bookcase; Harrison Williams. 2100
- 418—Two burl and figured walnut and needlework William and Mary kidney card tables; Roy Leventrill. 670
- 419—XVIII century Chippendale carved and mahogany and needlework day bed; Mrs. F. V. Storrs. 875
- 450—Two important XVIII century English painted lead groups, Queen Anne period, "Bacchanalia"; Dr. Satterwhite. 500
- 477—XVIII century English burl walnut hunting side table, period of George II; E. Feffercorn. 400
- 483—XVIII century English carved mahogany center knee hole writing table, Chippendale period; E. Feffercorn. 725
- 508—Set of fourteen English Mainwaring

- needlework walnut dining chairs; Mrs. F. V. Storrs. 5530
- 523—"Portrait of the Dauphin of France" by Louis Tocque; W. Armstrong. 700
- 524—"Portrait of Marie of France" by Louis Tocque; W. Armstrong. 710
- 568—The Castilian Palace hangings; W. Skinner. 3285
- 573—XVII century Paris tapestry of the Louis Quatorze period; Mrs. L. Y. Maynard. 975
- 574—XVII century Flemish verdure tapestry from the Chateau de Vigny; E. Feffercorn. 1850
- 575—XVII century Flemish verdure tapestry, pendant to above; Mrs. E. P. Palmer. 1750
- 576—Early XVII century English Soho tapestry; C. W. Walker. 1800
- 577—XVII century Flemish verdure chateau tapestry; Col. Conley. 2100
- 578—XVI century French Enghien hunting tapestry; H. Symons & Co. 2500
- 579-582—The Oudenarde Teniers tapestry room; F. G. Rainier. 12,700

Baxter Historical Library

Anderson Galleries, Park Ave. and 59th St.—The historical library of the late Hon. James Phinney Baxter, mayor of Portland, Maine, March 20, 21, 22. Total, \$51,056.50 for 1150 lots. A report of the sale for items of \$400 and over:

- 446—"Origins of European History" by Charles I. Elton, second edition, revised; Major H. Jaxon. \$1100
- 447—"The English Emerson" by F. M. Emerson, a genealogical sketch; E. F. Collins, agent. 400
- 574—William McAdams "Records of Ancient Races in the Mississippi Valley"; Mrs. W. N. Macklay. 1125
- 577—"Experience Mayhew's" "Observations on the Indian Language"; W. R. Morley. 1350
- 579—Warren K. Morehead's "The Stone Age in North America," 2 vols.; W. R. Hearst. 2200
- 580—Warren K. Morehead's "Stone Ornaments Used by Indians in the U. S. and Canada"; W. R. Hearst. 575
- 581—Lewis H. Morgan's "League of the Ho-De-No-Sau-Nee; or Iroquois"; Raymond Pitcairn. 1800
- 607—John Lord de Joinville's "Memoirs," with an original drawing of "St. Louis and His Nobles"; Miss H. Counihan, agent. 1750

(Continued on Page 10)

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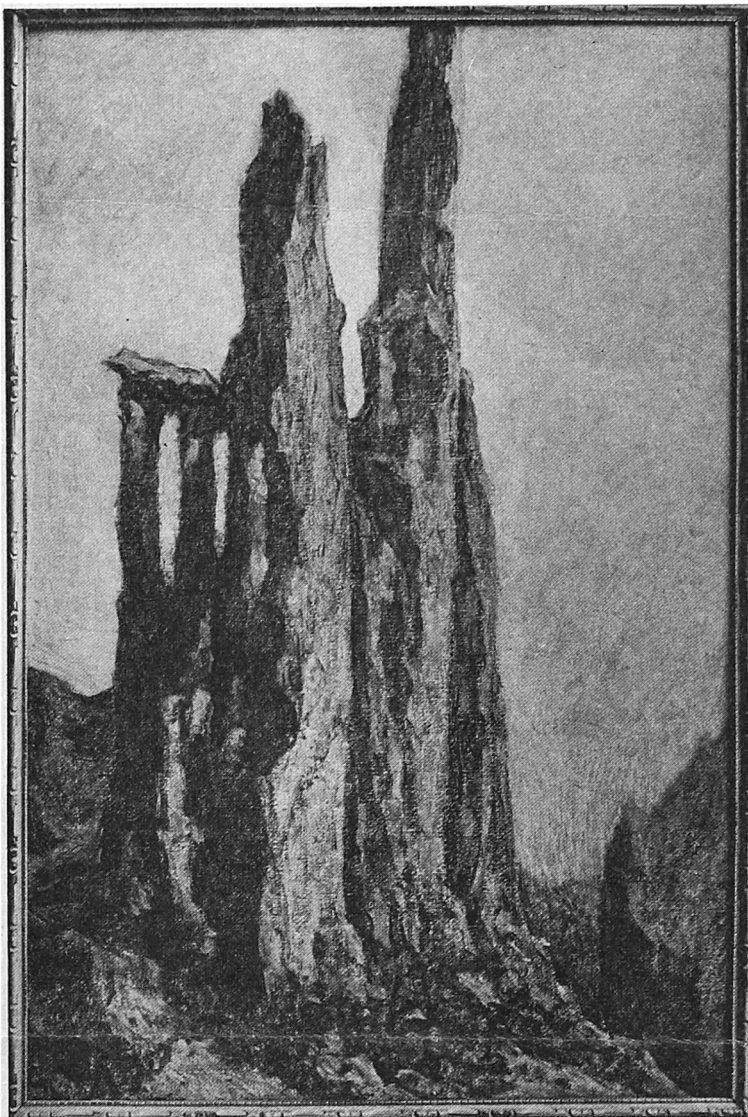
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WILL UNVEIL SHRADY
MONUMENT TO GRANT

Great Memorial 265 Feet Long Has
Largest Equestrian Statue in World
Except That of Victor Emmanuel

WASHINGTON—The great art event in Washington for April is the dedication of the Grant memorial, which occurs on the 27th, the anniversary of General Grant's birth. It has been twenty years since an act of Congress first provided for its erection, its location and a jury to pass upon models submitted. It is the work of Henry Merwin Shrady.

General Grant, wearing his old army coat and slouch hat, is shown seated upon a wonderful horse, perfectly modelled, that stands alert, quivering and scenting the battle from afar. On either side are great groups of horses and men, representing the cavalry and artillery. In each group the horses seem to be dashing forward, eager to help their riders into action. The whole is placed upon a marble platform, 265 feet long, which stands at the head of the Mall, just at the foot of the Capitol.

The sculptor has given the best years of his life to this unusual and original monument. The central figure is sixty-five feet above the ground, and that and the horse are two and a half times life-size, but to the observer they appear normal. With the exception of the Victor Emmanuel statue in Italy, this is the largest equestrian statue in the world, and even that exceeds it by only a few inches. An interesting fact connected with Mr. Shrady's deep interest in the work is that his father, Dr. George F. Shrady, was the attending physician when General Grant died at Mt. McGregor.

The dedication of the monument will be participated in by high officials of the government, cadets from West Point and Annapolis, distinguished visitors, and members of General Grant's family.

Baschet Paints M. Millerand

PARIS—At the annual show by the artist members of the Cercle Volney is M. Marcel Baschet's fine portrait of President Millerand. It represents him in a natural and characteristic attitude, standing, thumbs in waistcoat sleeve.

PHILADELPHIA ASSAILS
JOHNSON WILL ANEW

Latest Plan an Ordinance to Extend
a Street, Eliminate the Mansion, and
Drive Art Treasures to City Museum

PHILADELPHIA.—The famous John G. Johnson collection of old paintings may yet be housed in the new museum which is nearing completion on the Parkway. In leaving his collection to the city of Philadelphia, John G. Johnson, who died two years ago, stipulated that the pictures were to be housed in his residence on South Broad Street, otherwise they were to go to the Metropolitan Museum, New York.

In an effort to get around the will and have the collection housed in a special wing of the new museum, the trustees of the will and city officials took the matter to court, but the decision was against them. The Council then passed an ordinance appropriating \$25,000 to fireproof the Johnson house. On March 23 another ordinance was introduced to extend Naudain Street forty feet beyond its present terminus on the west side of the Johnson property, so that only a shell of the house would be left standing.

If this ordinance should pass the art collection would be homeless and as it would then be impossible to comply with one of the vital terms of the will it is believed that the courts would consider it invalid in its specification as to just how and where the art works are to be housed, but valid in the clause giving them to the city.

Portraits of Clay and Webster

By Middleton Given New Bedford

NEW BEDFORD, MASS.—The New Bedford Public Library has received as a gift from Mrs. Edwin B. Larcher of Onset two portraits, one of Daniel Webster and the other of Henry Clay, painted by E. C. Middleton. Webster's second wife wrote to the artist that the portrait of her husband was "the most perfect and in all respects the most satisfactory of him I have ever seen."

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Vol. XX APRIL 1, 1922 No. 25

CONSOLATION

In the comments that come from Berlin and London on the gradual dissolution of great European art collections and their absorption by the museums and private collectors of the United States, we find regret tempered by the hope that this westward movement of art objects will, in the end, help the art of Europe by preserving its tradition more firmly than ever in the New World.

Writing on this matter of the dispersal of so many great private collections in Germany and the countries that formed the Austro-Hungarian Empire, a Berlin critic observes that, marching with the geographical and political alterations, is a transformation in the cultural circumstances of Europe, a truth so profound and so far-reaching in its effects as to give cause for much speculation on the eventual outcome. A London writer on this western movement in art takes consolation from the steady procession of British masterpieces to America in that "it is all to the good that English art should be well represented in the newer homes of our race"; and declares that the exhibition of English portraits and landscapes in the United States can only result in strengthening "the hold of English traditions and ideals in the great republic of the West."

That some of our art teachers are awake to the growing importance of the collections in American museums is shown by the fact that this summer, for the first time, a party of American art students is to be taken for a tour of the principal art centers of the United States. This artistic pilgrimage is sponsored by the University of California and will leave San Francisco on May 17, coming as far east as Boston, and, after visiting New York and other cities throughout the East and Middle West, returning to California on July 15. The motive for this American art tour is wholly admirable and may lead the way to the forming of a custom, time-honored in Europe and too long neglected here.

OUR NATIONAL CALENDAR

This publication frequently receives from its readers letters of inquiry regarding the dates of national art exhibitions of the current season, and from the tone of most of these inquiries it does not appear that the writers are aware of the fact that THE AMERICAN ART NEWS prints such a calendar at regular intervals. These intervals the editor endeavors to make no longer than a month apart, but in this design he is occasionally checked by the pressure of news on the space at his command.

Just how great that pressure is, by the volume of news at home and from abroad, and by the rapidly increasing number of art exhibitions that should be reviewed, no one is so keenly conscious of as is the editor of THE AMERICAN ART NEWS. To him comes, every week, the problem of inclusion and regrettable exclusion. And it is one that inexorably must be faced. In

spite of what had to be omitted from its columns in the way of news and reviews during the current art season this publication has printed its "National Exhibition Calendar" four times, namely: on October 15 and December 17, 1921, and on February 18 and March 25 of the present year. And, in each case the list was the most complete ever printed in any journal in the United States.

We would suggest that artists preserve copies of THE AMERICAN ART NEWS containing the "National Exhibition Calendar," so as to have the information it contains ready at hand for reference.

Studio Gossip

Eight artists contributed one work each to Indiana's Russian famine fund, and their contributions were exhibited in the show window of an Indianapolis store. Myra Richards gave a piece of sculpture, and the painters represented were Clifford A. Wheeler, Wayman Adams, Otto Stark, Carl C. Graf, T. C. Steele, William Forsyth and John E. Bundy.

Alice F. Tilden, Boston painter, recently showed water colors at the Carnegie Library in Dubuque, Ia. Scenes of New Hampshire and Vermont were included, and there was a series with titles taken from the works of Milton.

Yarnell Abbott has closed his studio, 1711 Chestnut Street, Philadelphia, to go abroad for several months.

Leon Kroll says it was an error about him holding a "loan exhibition" of forty-two of his paintings at Baltimore. Only ten were loaned by collectors. "As to the rest," remarks the artist, "a just distribution would not greatly displease me."

G. L. Berg writes from Grantsville, Md., that he has undertaken some painting in the "Alleghany Hills," and that he is "doing" the snow, rivers and other local features. Within about four weeks he will go to Stony Creek, Conn., for the summer.

Martha Walter, whose exhibition at the Georges Petit Galleries in Paris is scheduled for July, intends to sail soon for Europe, to stay for an indefinite time.

Jonas Lie has been in the Adirondacks with his family since early autumn.

Pieter Van Veen and Mrs. Van Veen will sail on April 1 for an extensive trip to France, Germany and Italy.

Gordon Stevenson is at work in his studio in the Holbein on three important portraits—one of Elizabeth Moffat, of the Yvette Guilbert Company; another of Henry G. Parker, of the National Bank of New Jersey, and a third of Mrs. Zoel Parenteau.

Matilda A. Brownell has rented her Carnegie Hall studio and on March 21 she sailed for Europe, to spend a year painting. She went first to Paris.

Alice Judson has rented her studio in the Sherwood and gone to her home in Beacon, N. Y., where she will paint landscapes for two months.

After a trip to Chicago, where he painted a portrait of Judge Kenesaw Landis, Wayman Adams is at work again in his studio in the Sherwood.

Jane Peterson has just finished a portrait of Mrs. Arthur Kuttroff and is now working on one of Mrs. Julia Chandler. At her recent exhibition at St. Petersburg, Fla., a canvas was sold.

A large wall hanging by Wilhelmina Rogall, which was shown with two others at the Architectural League exhibition was invited to the display of the National Society of Mural Painters at the Chicago Art Institute.

Valentin P. Treboux, of the John Levy Galleries, has returned to New York after a stay in Paris extending over a period of six weeks.

Dorothea Litzinger is painting a large decorative picture of the "Mrs. Warren G. Harding's Roses," to be presented to Mrs. Harding. Miss Litzinger was recently made a member of the Connecticut Academy of Fine Arts.

Louise Lyons Heustis has moved from the Lester Studios, Madison Avenue and 56th Street, to 228 Central Park West. The Lester Studios will be torn down and rebuilt for the American Art Galleries.

G. Laurence Nelson's flower and figure arrangement called "The White Vase," awarded a gold medal at the National Academy's winter exhibition, has been shown by invitation at a number of museums and galleries in other cities. It is now at the Albright Gallery, Buffalo, whence it will go to the Rochester Memorial Gallery for the summer. Mr. Nelson has been invited to exhibit at the Art Institute of Detroit. He has just completed a spirited, full-length portrait of the child actress, Miriam Battista, in dancing costume, which will be exhibited in New York this spring.

Harris Paid \$19,425 for Inness

The AMERICAN ART NEWS announced last week in the report of the sale of the Snyder Collection at the Anderson Galleries on March 17, that "The Home of the Heron" by Inness was purchased by Victor Harris for \$18,000. The price actually paid by Mr. Harris was \$18,500, making the total, with the government tax of 5 per cent, \$19,425.

CURRENT SHOWS IN NEW YORK GALLERIES

(Continued from page 1)

the farmhouses seen through the trees. The small "Chateau de la Notte" is another canvas enlivened by figures and boats, the low tower of the building dominating the view.

Mr. Browne's large pictures in the adjoining gallery fill the room with color and life. His scenes range from the bulking solidity of "The Tower of Antoine" to the animation of a Gloucester harbor view such as "The Oil Boat," with white fishermen's boats clustered around the red-hulled craft buying fuel. The pale blue foliage of some trees make a novel color pattern against a white and blue sky in "October"; an ancient church rises above the processional crowd of the "Pardon of St. Anne," and two exquisitely painted dusky church interiors are the "Locmaria" and "Saint Locronan."

Indian Pictures by an Indian

Lone Wolf, an Indian of the Blackfeet tribe, comes to the Babcock Galleries, with a group of fourteen paintings of his own people in their own world. These show the viewpoint of this aboriginal artist toward his own race to be practically the same as that of American painters like Remington, Leigh and E. Irving Couse, or George deForest Brush in the remote days when he painted the red man.

The Far West and the Indian life Lone Wolf pictures is that made familiar to us by these artists in that romantic guise which some critics have insisted is based on a literary tradition rather than on fact. A typical instance of this is seen in "The Historian," an aborigine crouching before a skin stretched on a rude frame on which he is painting some story of his race, an illustration of Indian custom that must be taken as being as true to fact as Lone Wolf's very literal "An Indian Burial." The "Indian Doctor" is another of these pictorial facts.

In "The Lost Trail," this painter makes his most powerful impression, his composition showing an Indian mounted on a horse and stopped by the blinding violence of a blizzard. Figure and horse both suggest tragic defeat.

Nuytens' Keen Portraiture

The dash and animation which Pierre Nuytens puts into a crayon drawing frequently results in a remarkably keen piece of portraiture. This is evident in his drawings of notables of the Washington Conference, which are on view at the Brown-Robertson Galleries until April 8.

He seems to have caught an expression typical of the man in his portrait of Sir Arthur Balfour and in that of Rene Viviani, while the racial as well as individual qualities are differentiated in his drawings of Dr. Alfred Sze and Prince Tokugawa. It is noticeable that the artist has dwelt emphatically on the expression of the eyes peculiar to each, so that his portraits are strikingly life-like.

In addition to the drawings is a large group of etchings embracing subjects ranging from portraiture to European scenes and purely fanciful themes. Among the former, the portraits of Roosevelt and Lincoln are especially satisfying.

Remisoff's "Chauve-Souris" Sketches

As an antidote to the extravagances and exoticisms of most of the Russian art of the theatre shown in local galleries in the last few years, the drawings and sketches by Nicolas Remisoff made for the "Chauve-Souris" Theatre may be cheerfully recommended. Hung in the Wildenstein Galleries, through April 8, they include many water color studies and designs outside the main scope of the work which show how rich is Mr. Remisoff's gift of imagination, how sound is his knowledge of drawing, how wide the range of his sympathies and interests.

Among the drawings concerned with the Russian vaudeville entertainment "Chauve-Souris" are a design for a drop-curtain that is justly fantastic; a stage setting for Tchekhoff's "The Romance of the Contra-basso," naively old-fashioned and genuinely humorous, and sketches for various scenes and characters taking part in the various numbers. In contrast to much of this broad humor is the tender and beautiful "Russian Interior," with a mother and two daughters. Three drawings, echoes of bygone days, are decidedly Victorian in scene and costume and suggest the atmosphere of Thackeray. The "Blowing Wind" is admirable in design and lovely in color, and as witty in its way as is the sketch for "Porcelaine de Saxe" and the "Sentimental Serenade on the Roof."

Peales—Past and Present

Helen Peale, whose pencil portraits are shown at the Ehrich Galleries until April 11, is the great-great-granddaughter of Rembrandt Peale, son of Charles Willson Peale, and so comes of a distinguished family of artists, whose taste for portraiture she has inherited along with their keen penetration of character.

Her portraits of Arnold Genthe, Mrs. Robert Henri and Hamilton Easter Field have delicacy and refinement combined with surety of line and the well marked definiteness which speaks of the comprehension of her subject's personality. Her drawings of children have delightful spontaneity.

In conjunction with these drawings, a group of early American portraits are shown, among them four by Charles Willson Peale, two by

Rembrandt Peale, and one by James Peale. Among those by the first-named artist, the portraits of Mollie Stark and George Washington are exceptionally interesting, and Rembrandt Peale's "Lewis Warrington" is devoted to a personality whose refreshing youthfulness has a strong appeal. Two Gilbert Stuarts are included, and George Catlin's spirited portrait of William Henry Harrison.

Landscapes by John J. Inglis

The season when "the frost is on the pumpkin and the fodder's in the shock" interests John J. Inglis more than any other time of the year, to judge by his landscapes on view at the Schwartz Galleries through April 15; for out of seventeen paintings five are studies of cornfields when the crop has been gathered and the stalks are shocked. The golden light of autumn hangs over these tawny fields with an effect of soft brilliancy that makes for real charm and introduces a tonic note among the soft luxuries of his summer scenes.

His "Blossom Time" is an admirable illustration of this softer mood, the color scheme of greens and whites and purples being so vivid as to seem like exaggeration. This feeling for the lush richness of the peak of summer color and heat also pervades "Summer," in which Mr. Inglis has preserved Nature in her most spendthrift mood of light and tint.

Drawings by Beatrice Stevens

Drawings by Beatrice Stevens, exhibited at Charles Scribner's Sons' until April 15, include some interesting pen-and-ink illustrations for Robert Hillier's poems, "Alchemy" and "Carmus." The clarity and refinement of her work is well fitted to the allegorical and symbolical nature of her subjects. She handles black and white with a fine regard for the arrangement of the broader elements of her design as well as for the importance of detail.

The winged figures, which recur frequently, are essentially creatures of the air and their poise and lightness seem the result of an assured touch on the part of the artist. In a series of Biblical illustrations, among which are "The Annunciation," "The Shepherds at Bethlehem," and "The Adoration of the Kings," the dramatic note is uppermost. Besides the pen-and-ink and drawings there are a number of pastels whose charm is in their quiet color harmonies.

Contemporary French Art

Recollections of the famous "Armory Show," which introduced Modernist art to New York, are awakened by the exhibition of "Contemporary French Art" at the Sculptors' Gallery. It comprises 120 paintings, water colors and sculptures by such men as Brancusi, Bourdelle, Duchamp-Villon, Matisse, Seurat, Rousseau, Lehmbruch, Malliol and Picasso, the works being loaned by John Quinn, Mrs. C. C. Rumsey, Arthur B. Davies, Mrs. Harry Payne Whitney, Miss Lizzie Bliss and Mr. Kraushaar.

Brancusi's head of Mlle. Pogany is here again in marble and in bronze and his extraordinary study of "Penguins" in marble. Also Bourdelle's splendid "Head of an Old Woman" and one of Degas' studies of a nude figure in bronze that seems like a shy little flower amidst such vigorous eccentricities.

By André Derain is a superb painting of a brown-skinned woman; by Raoul Dufy four water colors extremely brilliant in color; Marie Laurencin is represented by five paintings; Matisse has two nudes and a still life, and among the six paintings by Picasso the "Two Figures" stands out for its great size and the enormous bulk of the red-fleshed nude women.

Anonymous Drawings Test Critics

The Weyhe Galleries' "First of April Show" challenges experts and amateurs alike to distinguish the originals from the reproductions among fifty-eight drawings by old and modern masters, and offers a prize to everyone who succeeds in doing so. It is also necessary to guess the artist in each instance, as all marks of identification have been concealed. Because of the excellence of modern reproductions it will take an unusually canny critic, as well as a lucky one, to capture a prize.

Among the artists represented are Renoir, Degas, Van Gogh, Rodin, Redon, Davies, Millet, Delacroix, Ingres, Rubens, Canaletto, Tiepolo, and other Italian and French masters of the XVIII century. The show is to continue two weeks.

Paintings and Drawings by Sheeler

Charles Sheeler is showing in the Daniel Gallery, through April 11, sixteen paintings, pastels and drawings together with seven of his very remarkable photographs, one of which, a view of an old barn, is extraordinarily like a fine pencil drawing.

Mr. Sheeler's oils are reminiscent of the first flush of the Modernist movement in New York, since they are chiefly views of skyscrapers, painted in flat tones and angular in pattern. But his color is so pure and his effect of enormous height so strong that his Modernism is of a quality to make the pictures painted in the beginning of the movement seem dull and amateurish. The color in "New York" and "Skyscrapers" is remarkable for the strength, purity and fine design it makes in the various masses.

Resonance of color and exquisite drawing mark this artist's flower studies, in which color-crayon and pencil are combined, notably in the study of "Tulips." His crayon drawing, "Black Vase and Glass," is another remarkable picture, his achievement of solid depth in the color of the vase being a rare technical performance.

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LONDON

It is expected that America will be well represented at Sotheby's when the books and autograph letters of the Burdett-Coutts collection come up for sale in May. There is even talk of some concerted action being advisable if any of the treasures among the library and the pictures of this noted collection are to be retained on this side. It is curious that some of the portraits were bought by the late baroness, under similar conditions, her patriotic feeling being invoked by certain influential persons in order to prevent the works being bought up in other directions.

Meantime there is some doubt as to whether the nation will see fit even to continue the cost of the War Museum, the waning interest in which suggests that it is poor policy to devote a large amount of capital to works of art the quality of which is at least open to discussion. The truth of the matter is that for those who took an actual part in the war, this remains too painful a matter for them to care to live it over again in art, while the rest of the nation is too busily engaged in trying to live down its effects to wish to be reminded of their cause. It may be that the authorities will see fit to find a new home for the collection until such time as a revival of interest may arise. Housed in the Imperial Institute it might receive more visitors than at present patronize it at the Crystal Palace.

Lyrical in quality are the landscapes which Professor Italo Giordani is showing at the United Arts Gallery, 23a Old Bond Street. For this artist approaches his work in the poetic spirit, building up his compositions, mass by mass, with glowing notes of color. He is a true child of the Sicily from whence he comes.

If a tax were imposed on the purchaser of works of art, would this have the effect of discouraging buyers from abroad, and of encouraging vendors to sell in preference to home buyers so that the tax paid might be devoted to the acquisition of other works for the nation? This is the question which the artist, Charles Ricketts, has raised in the press. Hitherto we have proposed to levy the tax on the vendor, though of course this indirectly would in any case have been levied by him on the buyer. Of course if a wealthy man has set his heart on acquiring an old master, he is not going to be balked for the sake of a one per cent stamp duty. But even so, the project does not dispose of the possibility of our still being outbid when anything exceptional is offered.

The "picture find" is becoming as hardy an annual (or rather a monthly) as the sea serpent. The latest example is a canvas, bought at a sale in Nottingham for thirty-five shillings, and declared to be a genuine Giulio Romano worth at least £50,000 and to have been originally bestowed on a convent as a "conscience gift." At the same time comes the story of another Rembrandt, bought by a Peterborough bricklayer for a pound for the sake of its frame, and now stated to be an authentic signed and dated masterpiece by the great painter.

The end of this month will see at the galleries of Messrs. Bromhead and Cutts, 18 Cork Street, W., an exhibition of water colors by W. G. Burn-Murdoch, his first collective show in London. He was the first professional artist to paint in the Antarctic, but his forthcoming exhibition will show studies made much nearer home, for it is entitled "From the Channel to the South of France." He is well known as an illustrator.

"Better a wise child than a foolish king" are the words inscribed beneath the figure of the Kaiser which Martin Travers has introduced into a stained glass window which he is exhibiting at the office of the High Commissioner for South Africa.

When one has just acquired a painting, it is an immense advantage, if the canvas be at all aged, to be able to arrive at an exact idea of its quality without the necessity to postpone judgment for several weeks during which it is given over to the professional cleaner. This is what the new Piclensa Preparations for cleansing and reviving pictures enable one to achieve. They remove all house dirt and grease from the surface of the paint and revive the color without in any way injuring the varnish or pigment. They are made by Harold Rutley, a picture restorer of many years' experience, at 128 Haverstock Hill, London, N. W.—L.G.-S.

PARIS

The thirteenth Salon of the Société des Artistes Décorateurs is the last to be held in the precincts of the Pavillon de Marsan, where the Union Centrale des Arts Décoratifs will have a display under its own auspices next spring. The present show is particularly interesting, preceding as it does so closely the big International Fair of Applied Arts to take place in Paris in 1924 and giving therefore more than a hint of what the French section will have to show. In view of their coming effort the designers of domestic architecture and furniture have made no lavish demonstration, partly because the space at their disposal is inadequate. But the craftsmen in ornaments on a smaller scale give evidence of enormous strides in the past years, and I doubt if there is any country which can muster such an array of potters, ivory turners, jewellers and gold and silversmiths as competent as can France at the present moment.

The different selections in modern crafts for the French Museum of Montreal exhibited on this occasion are characteristically strong, notably the breakfast set in silver and lapis by M. Puiforcat, a remarkable specimen of constructive originality and good taste; Decœur's magnificent ceramics; Bastard's pearl work; Dunand's monumental metal vases and Clément Mère's ivories, which for deftness and neatness are little if at all inferior to the bibelots of Japan. It is to be regretted that no purchases have been made among Legrain's bindings, extraordinarily fine in design, for this same museum, or from Marinot's glassware, all of which would impress the new Continent with the seriousness of the modern French mind, still too often taunted with frivolity and degeneracy.

The Société Moderne, showing for the tenth time at Durand-Ruel's, is a good average group, whose concordance is not detrimental to variety. The American member, William Horton, is true to the Impressionist tradition of which this gallery is the historical domain. André Jolly, a new member, is another of that school's heritage. His work establishes him one of the most complete landscapists of the day. The poetic feeling evidenced by Maurice Chabas is genuine; M. Dusouchet composes his groups harmoniously; Alfred Smith is luminous and gay; Louis Valtat violent and sonorous; M. Peské has draughtsmanship and decision; M. Forthuny, imagination; M. Jaulmes, expression, while others deserving mention are Mme. Agutte, Gaston Balande, Jean Jeanès, and Mme. Galtier-Boissière, but most particularly Anna Bass, whose statuettes after the Greek pattern are quite charming.

The exhibition of Braquaval's pictures (Simonson's) was particularly welcome to those real lovers of painting who do not believe that the latest modes annihilate the virtues of all precedent ones. In his preface M. Albert Besnard tells us that Braquaval (b. 1854, d. 1919) studied first with Boudin and later became a disciple of Degas, but he was chiefly influenced by the former and, like him, had a direct, keen, sincere and extremely observant vision. But the scope of his subjects is wider. The country of Picardy was his favorite.

The "Second Group" (Marcel Bernheim's) comprises tried men like Despagnat, true to his best self; Lebasque, whose palette is replete in transparencies; Manguin, a powerful, genuine painter, less singularly gifted but completer than Matisse, and whose lightness is not negligence, and Camoin, fine in nature-morte.

Alexander Harrison, Walter Gay and George Howland are represented at the annual display of the Cercle de l'Union Artistique in the rue Boissy d'Anglas, the first-named by one of his typical marines: "Lune de Guerre," the second by interiors in oils and gouache, the third by a landscape. —M. C.

Muskegon, Mich.

Paintings and sculptures by the Nanuet group of artists, so-called because they have made Nanuet, N. Y., their headquarters, are on view at the Hackley Art Gallery. John E. Costigan is represented by two paintings, William H. Donahue and Sara Hess have good pictures, and there are six sculptures by Ida Costigan, George J. Lober and Carl A. Heber.

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BALTIMORE

The twenty-sixth annual show of the Baltimore Water Color Club is particularly strong in the group pictures by individual artists. Among these are the five landscapes with which Dora Murdoch won the Peabody and Baltimore Water Color Club prizes. "Mathilja Mountain" and "Mountain Range in the Ojai Valley" are two of her best. Six pictures by Chauncey F. Ryder, exquisite in color arrangement, are nearby, and in the same neighborhood are two things of beauty by Anne Chandlee: "A Winter Skyline" and "Through the Mist." Opposite to these works are eight brilliant studies of the outdoors by F. Luis Mora, and five examples of the work of John Frazier, including Provincetown scenes, which are stimulating and delightful. Lillian Giffen, president of the club, contributes seven pictures, of which "Rolling In," a study of the surf, possesses much imaginative power and tonal value.

Other striking works in the exhibition, which lasts until April 8, are the decorative pictures by Roderick McRae, Tony Nell's "Paper Ladies," Thomas Band Ownings' "Christmas Tower," Jane Peterson's "Apple Blossoms," Felicie Waldo Howell's "Approaching Shower," Pamela Vinton Brown's "Parrots and Monkeys," several etchings by John McGrath, especially "Fading Day"; Margaret Law's studies of Negro and Mexican types; Ruth Johnston's "Lilium Rubrum" and "Petunias," and her pen drawing of an apple tree; two sketchy New England landscapes by Elizabeth Gutman; Vera M. White's flower paintings; two interesting and well-drawn book plates by Helen Stowe Penrose, Sarah Ireland's "River Pines," W. K. Sweeny's "Tiger," Clara Waite's "Spring Garden," Johanna Gichner's "Twin Willows" and her portrait study; S. W. Woodward's "River's End," H. C. Dunbar's "M.I. at Chatham" and "Suburban Hillside," Grant Reynard's "Goose Yard" and "Spring Hill," the two silver point portraits by Ercole Cartotto and Hilda Belcher's "The Old Adventurers."

Galveston, Texas

The Galveston Art League conducted an exhibition of paintings by Paul R. Schumann at Maurer's Studio. Scenes of the Gulf Coast were shown, and views of Gillespie county, where the vari-colored masses of granite rival the hues of clouds at sunset. With the paintings was exhibited a display of the tied-and-dyed fabrics by Anna Mosle. Miss Mosle is a member of the Society of Craftsmen of New York, and the dyed scarfs shown here were first exhibited at the Art Center in that city.

WASHINGTON

A series of seven etchings by Percy Smith, English artist, entitled "The Dance of Death," has lately been placed on view in the library of Congress, loaned by the American Federation of Arts. They are graphic and gruesome portrayals of the late war. Death is shown stalking through trenches and fields and over suffering soldiers. The etchings show skilled draughtsmanship. A set is in the British Museum and another is in the Victoria and Albert Museum, London.

A unique exhibition placed in the upper atrium of the Corcoran Gallery is a collection of artists' palettes made by George A. Lucas, and shown through the courtesy of the Maryland Institute of Baltimore. Mr. Lucas, during a long residence in Paris, made a habit of obtaining palettes from his artist friends, who in many instances inscribed them in a personal manner, or decorated them with characteristic sketches. Among the fifty-seven shown are two each by Corot, Knaus and Bonnat, and one each of Alma-Tadema, Jules Bréton, Cabanel, Delacroix, Detaille, Gérôme, Thaulow, Van Marcke and Ziem. The exhibition continues through the second week in April. The Arts Club will show throughout April landscapes and architectural and figure pictures in water color by Lesley Jackson. Miss Jackson has spent much time in Japan, which country she has drawn upon for subjects, as well as New England. —H. W.

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BOSTON

One of the finest selected exhibitions of paintings by American artists that Vose Brothers have yet shown is now on at their gallery, 384-A Boylston Street, to continue through April 1. Twenty odd pictures, representing artists hailing from many sections of the United States, are exhibited. The artists are Victor Higgins, Walter Ufer, E. Irving Couse, W. L. Lathrop, W. R. Leigh, Frederick M. Grant, Arthur M. Hazard, John F. Weir, Louis Kronberg, Robert H. Nisbet, Maurice Fromkes, Gardner Symons, Ernest Lawson, Daniel Garber, Charles W. Hawthorne, W. Sergeant Kendall, Robert Henri, Charles H. Davis, Paul Dougherty and Mary L. Macomber. Boston has had little opportunity to get acquainted with the work of Leigh, Higgins, Ufer and Couse, the Western painters. In "An Argument With the Sheriff," Leigh tells convincingly one of those stirring dramas of the West which the public have come to know so well through the movies. It is a real "scrap," full of action and agreeable in its high color scheme. The "Night" of Robert Nisbet is a picture of exceeding beauty. The landscape of Charles H. Davis is well-nigh flawless.

Not in a long time has such a stimulating one-man show been seen in Boston as the exhibition of John Sharman which opened at the Guild of Boston Artists March 20. The majority of the pictures shown are landscapes. There are a few still lifes and interiors, and two portraits. Mr. Sharman is essentially a painter of outdoors, in winter or summer. His pictures are clean-cut, bold and vigorous. Mount Monadnock, as he shows it to us, stands out clearly defined in its blue-white mantle against the thin air, while dark green fir trees near at hand give rare perspective. But even Sharman's skill cannot always make interesting pictures when the motives, as in some of his paintings, are themselves poorly chosen.

The Museum of Fine Arts announces a memorial exhibition of oil paintings, water colors, illustrations, and decorations of the late Lucy S. Conant to continue until May 1.

Miss Sally Cross has been exhibiting in her studio the mural panels which she painted for the United States Shipping Board. The ships belong to a line that runs between New York and South America. Many of her panels represent typical New England scenes while others depict rich tropical scenes of Brazil and the mountainous regions of the Andes.

Dodge Macknight is showing at Doll & Richards' the fruit of a trip to Morocco. The freshly painted, high keyed paintings which the public has come to expect from this water colorist are seen. There are twenty pictures in all, in addition to which is a Mexican subject and nine dazzling Cape Cod winter scenes. —Sidney Woodward.

Columbus, Ohio

Charles W. Hawthorne has been giving an exhibition at the State University. A portrait of Sir William Richmond, British Royal Academician, is one of the notable paintings. It depicts a man distinguished in bearing, wearing a dark topcoat. The face is stern, yet kindly of feature, and is said to be reminiscent of Lowell or Tennyson. There are various Provincetown studies, including "Fishermen," "The First Voyage" and "Twilight," the latter a remarkable portrait of a young woman dreamy of expression and pale of complexion, painted in a half light.

PHILADELPHIA

There will be an exhibition of the work of eight members of the National Association of Women Painters and Sculptors at the Art Club of Philadelphia from April 7 to April 20, inclusive. The exhibitors are Eleanor Abrams, Cora S. Brooks, Isabel Branson Cartwright, Constance Cochrane, Fern I. Coppedge, Lucile Howard, Helen K. McCarthy and M. Elizabeth Price. All are affiliated with Philadelphia, though Miss Abrams, Miss Howard, Miss McCarthy and Miss Price now have studios in New York. The work shown will be varied in character and will include marine and landscape paintings, still life, portraits and canvases of purely decorative intent.

At the Academy Annex a number of former students of the Academy of Fine Arts are holding an exhibition to April 8, inclusive. Among the group are Clarence Johnson, Dora Reece, Catherine Grant, J. Harvard Macpherson, Beatrice Edgerly, Eleanor Tingley, Gertrude Schell, Florence Tricker and Elizabeth Dercum.

George E. Burr's etchings of the American desert are on view at the Print Club.

Both the Staton Galleries and the McClees Galleries are showing the paintings and etchings by W. Lee-Hankey. At the latter galleries the latest canvas, "Moonrise," light in tone, delightful in color, line and rhythm, and full of feeling, particularly shows the influence of his experience as an etcher.

Another Englishman, William Walcott, the guest recently of the American Institute of Architects, is showing at the Staton Galleries to April 1, various of his unique, convincing, imaginative and very beautiful reconstructions of Imperial Rome, the Greece of Pericles and various of his exquisitely dainty views of present-day cities: London, Paris, Naples and Oxford.

Herbert Pullinger is showing etchings and lithographs at the School of Industrial Art to April 20, inclusive.

Another young Philadelphia artist, Luigi Spizzirri, has an exhibition of paintings for the same period at the Three Arts Club.

Watercolors and encaustic paintings by Gabriel Deneux, of the Ecole des Beaux Arts, Paris, will be at the Plastic Club to the same date. He is a former associate of Gérôme and Cabanel. —Edith W. Powell.

San Antonio, Texas

The first annual exhibition of San Antonio artists at Carnegie Hall has attracted much favorable comment. The appeal of the Texas State flower, the blue bonnet, was strong to many of the painters, for it appears in numerous pictures, and the old missions were also depicted in several of the best works shown. Julian Onderdonk was particularly well represented by some of his famous bluebonnet subjects.

Jose Arpa's "Irish Flats," preserving for all time the quaint section of old San Antonio that no longer exists; Colin Campbell Cooper's painting of the Mission Conception (purchased by the San Antonio Art League), Rolla Taylor's "San Fernando Cathedral" and his "Guadalupe Banks," E. C. Burritt's Alamo Heights scenes and Eloise Polk McGill's "Grand Cañon" are works of unusual merit. Very attractive also are the contributions of Emily Edwards, Stella E. Taylor and Mrs. William E. King.

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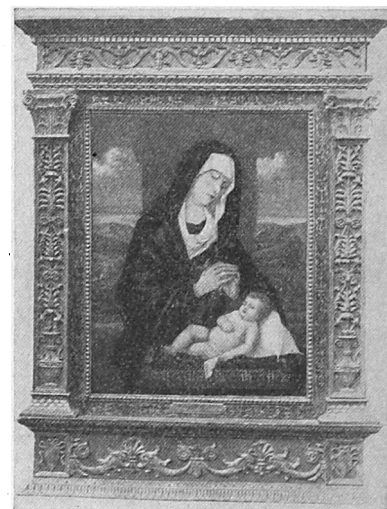
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KANSAS CITY

C. A. Wilimovsky, one of the staff of the school of the Kansas City Art Institute, is holding an exhibition of paintings made last summer in the West Indies, together with a group of etchings and linoleum cuts. The paintings are full of fine feeling and show a good color sense coupled with a strong technique. The linoleum prints are finely executed. During the first three days two paintings and eight prints were sold.

The Art Institute is also showing a National Academy traveling show and paintings by Hugh Breckenridge. The Breckenridge group with its masterful still lifes, beautiful nudes, and finely painted landscapes is full of fine, joyous color. The Academy show is of indifferent merit as a whole, but it includes some fine paintings. There are canvases by George Bellows, Robert Henri, M. Jean McLane, Gardner Symons and Ivan Olinsky. Hassam is not up to his standard, and neither is Frieseke nor Foster. There are representative paintings by Waugh, Lawson, Eaton, Wiggins, Carlson, Ritschel and others.

F. O. Johnson, of McPherson, Kan., has recently purchased one of Birger Sandzen's newest and finest large paintings. "Creek with Willows," similar in theme to the one recently purchased by the Brooklyn Museum. The Kansas City, Kan., High School, has bought Sandzen's "In the Black Rock Canyon" as the beginning of a collection. Three other of Mr. Sandzen's paintings have been sold to Kansas City collectors during the past month.

L. F. Wilford, of the Kansas City Star, has been making some very successful linoleum cuts of late. Two of these will be shown in the International Print Exhibition at Los Angeles. "The Swan" being reproduced as one of the illustrations in the catalogue.

Guy Wiggins is showing landscapes at the Rompel Galleries.

Smalley's Gallery showing is a group of small American paintings, about fifty artists being represented.

Smalley's have an exhibition of paintings by Henry Varnum Poor and B. J. O. Nordfeldt at the Kansas State Agricultural College at Manhattan, Kan., and an exhibition of paintings and prints by Sandzen at Omaha, as well as an exhibition of Sandzen prints at the University of Texas.

Seven paintings and thirteen drawings by Demetrius Trifyllis, Greek portraitist, from New York, are on exhibit at the Hug-Sarachek art galleries. In the catalogue are the names of many Kansas City persons. Much interest is being shown by friends of Mrs. Porter M. Farrell in her portrait. It is said to be an unusual likeness. A drawing of her daughter, Miss Portia Farrell, also is in the exhibit.

—C. J. S.

Detroit

At the Scarab Club exhibit there are thirty-three exhibits, mostly paintings. Several etchings and aquatints by Otto Linstead are shown. Herman Gabriel's "Windy Day" is among the unusual oil paintings, the cloud effects being especially well handled. E. O. Dragseth and C. E. Skinner contribute Woodstock scenes, and Percy Ives sends a woodland view called "Brook Reflections." Reginald Bennett's depiction of Lake McDonald, Glacier Park; John Morse's "Girl in the Green Chair," and Willy Sesser's "Miner," the latter two being the only portraits, stand out from the other pictures. Arthur Marchner's "Blue Boat" and Roy Gamble's "Old Quarry Boat" are notable marines. Paul Honore's "Silver Veil," a landscape, and Roman S. Kryzanowski's still lifes and a sculptured figure by Albert Alfred Nygard should not be passed by in any review.

In the print rooms of the Institute is an exhibition of illustrations, including the work of British and American artists. It was shown recently at the Carnegie Institute, Pittsburgh.

Recently the Detroit Atelier of the Beaux Arts Institute of Design and the Commercial Art League combined, forming what is now known as the Art League of Detroit. This is a self-supporting and self-governed body for the study of the fine arts. The organization has taken a house at 99 Garfield, where separate rooms have been provided for the modeling, drawing, color and decorative arts.

CHICAGO

To be able to find five new French etchers—Dufresne, Frelaut, Kayser, Lahorde, and Moreau—is the good fortune of the Albert Roullier Galleries. These conservative artists are finding much favor. Each has his own special gift and taste, whether in landscape, old towns, interiors or figures, and so variety attends this exhibition.

In Margery Ryerson's exhibition of etchings and drypoints in the print room of the Art Institute there are portraits of Tagore and other interesting personalities. Yet the artist's success lies in such as the "Laughing Child," "Kiddie Sleeping," "Rosa," "Camela," "Italian Children" and their associates in this attractive company.

An event of importance is the appearance of the first group of drawings from the collection recently given by Professor William F. E. Gurley to the Art Institute. About 150 from the Italian old masters are in this group. They are sketches made by Michelangelo, Raphael, Da Vinci, Corregio and other old timers.

Ackermann's Gallery shows a worthy selection of the best Zorn etchings. They range from peasant portraits to delicately etched nudes on the seashore.

The Salon du Gout Français, originally from the Palais de Glace, Paris, has a display on the tenth floor of Mandel Brothers' store. It came here from Wanamaker's in Philadelphia. About 200 manufacturers are represented in characteristic French industrial art by means of pictures in color by the "Lumiere process," lights at the back of the negative illuminating the objects displayed.—Lena May McCauley.

St. Louis

H. M. Dunbar, of the Albert Roullier Art Galleries, Chicago, held an exhibition at the Hotel Statler of selected painter-etchings and engravings which consisted of work by artists from the XV century to those of the present day. Interesting among the exhibits was a print of the "Nativity" by Dürer. Fine impressions of the great French line engravers; the landscape etchers: Haden, Lepère, Legros, Bejot and others; lithographs and prints by Whistler and a good collection of the moderns made the exhibition one of the most comprehensive and interesting displayed in St. Louis this season. Some of the prints, including a fine Schongauer, will remain in St. Louis in private collections.

Nancy Coonsman Hahn will sail for Europe April 13 to complete her statue commemorating the participation of Missouri soldiers in the World War. The statue is that of a woman clothed in flowing draperies. Held aloft in her right hand is the laurel wreath, symbol of victory. The left hand holds an olive branch, signifying peace. The memorial will be placed on an eminence overlooking the cemetery where most of the Missouri men who lost their lives in the Battle of the Argonne are buried.

"Better Homes Week," inaugurated in St. Louis by the St. Louis Retail Furniture Dealers' Association, will be marked by a five-day series of talks, demonstrations and exhibits at the Odeon. Ross Crane, of the Chicago Art Institute, will have charge of the demonstrations.

A one-man sculpture show is on at the City Art Museum. It consists of animals in bronze by Albert Laessle of Philadelphia. The figures are beautifully modelled and show humor and spontaneity.

—Mary Powell.

Waterbury, Conn.

The first annual exhibition of contemporary American art, held at the Waterbury Club, March 15 to 29, contained both paintings and sculpture of a high order. The display was under the direction of Mrs. Clement E. Horton. Sixteen works by Arthur B. Davies, including eight pastels, were loaned. Other painters represented were George Bellows, Paul Dougherty, Robert Henri, Max Kuehne, John O'Shea, Charles Prendergast, Maurice Prendergast, Leon Kroll, François Verheyden, Marguerite Zorach and William Zorach.

The sculptors included Hunt Diederich, Cecil Howard, Edward McCartan, Dujam Penic, Renée Prahar, John Taylor Roberts, Clare Sheridan and Mahonri Young.

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Valencia Altar-Piece



ALTAR-PIECE—XV CENTURY

LONDON—A peculiar interest for American art-lovers attaches to the five panels in private ownership which are at present on view at the Independent Gallery, 7-a Grafton Street, London, W. For these panels are a part of the great early fifteenth century altar-piece from the Priory of the Knights of St. John of Jerusalem at Valencia, of which the remaining three belong to the Metropolitan Museum, New York. Illustrated herewith is the panel depicting St. Vincent. The four others consist of the great central panel, "Christ Supported by the Angels" and of three smaller panels, forming the predella. The work as a whole is important as throwing light on a period of early Spanish art on which little exact information is forthcoming. All the panels are in a splendid state of preservation, that of St. Vincent, the patron Saint of Valencia, having obviously been given by the artist especially careful characterization. One of the panels from the predella, that of "Christ and the Magdalen," is especially interesting as illustrating an attempt on the part of a primitive painter to depict a sunrise. Critics are divided in their opinions as to whether or not the panels are all by the same hand, but, however this may be, all are marked by the same spirit of devotion and the same absence of mannerism, and of self-consciousness.

The "St. Vincent" is the pendant panel to the "St. Giles" of the Metropolitan Museum, while the two other panels in that Museum complete the five of the original predella.

New York Exhibition Calendar

Ackermann Gallery, 10 East 46th St.—Exhibition of sporting paintings, through April.
Ainslie Galleries, 615 Fifth Ave.—Landscapes by H. M. Fisher; paintings of North and South America by Rachel Hartley, through April.
Anderson Galleries, Park Ave. and 59th St.—Annual exhibition of the National Association of Women Painters and Sculptors, April 5—15.
Arlington Galleries, 274 Madison Ave.—Paintings by Henry R. Rittenberg, through April.
Art Center, 65-67 East 56th St.—"Good Taste in Dress for the Young Girl," to April 22; 24th annual exhibition of New York Society of Ceramic Arts.
Babcock Galleries, 19 East 49th St.—Western Paintings by Lone Wolf, to April 8.
Belmaison Gallery, John Wanamaker's.—Modern American and European paintings; drawings and flags by Guy Arnoux.
Bourgeois Galleries, 668 Fifth Ave.—Paintings, sculptures, and drawings by Maurice Sterne, April 1—25.
Brooklyn Museum, Eastern Parkway.—Paintings from A. A. Healy bequest; Tissot water colors; pictures by contemporary Italian artists; Swedish porcelain figurines by Mme. Vicken Van Post; Benjamin West

memorial exhibition; pictures illustrating camouflage and protective coloration by Abbott H. Thayer and Gerald H. Thayer; European embroideries. Brown Robertson Galleries, 415 Madison Ave.—Portrait etchings by Pierre Nuytens, to April 8.
Brummer Galleries, 43 East 57th St.—Paintings and sculpture by the Modern Artists of America, April 1—30.
City Club, 55 West 44th St.—Pictures by Jane Peterson, to April 7. Women admitted 11 to 4 P. M.
Daniel Gallery, 2 West 47th St.—Oils and drawings by Charles Sheeler.
Dudensing Galleries, 45 West 44th St.—Paintings by Victor Charreton and original decorations in yellow and black by Wm. Fletcher White, April 3—30.
Durand-Ruel Galleries, 12 East 57th St.—Paintings by Guillaumin, beginning April 3.
Ehrich Galleries, 707 Fifth Ave.—Pencil portraits by Helen Peale and a selected group of early American portraits, including Charles Willson Peale and his contemporaries, to April 11; jewelry and enamels by Frank Gardner Hale, April 1—15.
Fearon Galleries, 25 West 54th St.—Portraits by Harris Brown, beginning April 7.
Ferargil Galleries, 607 Fifth Ave.—Paintings by Carlsson, Weir, Redfield and Davies.
Folsom Galleries, 104 West 57th St.—Paintings by American artists.
Galerie Intime, 749 Fifth Ave.—Landscapes by Julie Mathilde Morrow, and Hindu Art objects by Brahma Behary Sircar of Calcutta, to April 4.
Harlow Gallery, 712 Fifth Ave.—Modern American paintings.
P. Jackson Higgs, 11 East 54th St.—Early Chinese porcelains and bronzes, through April.
Kennedy Galleries, 613 Fifth Ave.—Etchings by Sears Gallagher.
Keppel Galleries, 4 East 39th St.—Prints by Joseph Pennell, beginning April 11.
Kingore Galleries, 668 Fifth Ave.—Decorative panels and screens by Robert Chanler, to April 21.
Knodler Galleries, 556 Fifth Ave.—Etchings by Whistler, starting April 3.
Kraushaar Galleries, 680 Fifth Ave.—Paintings by Guy Pene du Bois, April 4—30.
John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.
Lewis & Simmons, 612 Fifth Ave.—Old Masters and Barbizon Paintings.
Little Gallery, 4 East 48th St.—Handwrought silver by master craftsmen.
Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.
Macbeth Galleries, 450 Fifth Ave.—Thirtieth anniversary exhibition; group of paintings by Charles H. Davis, to April 17.
Mrs. Malcom's Gallery, 114 East 66th St.—Paintings by Julius Delbos, April 3—15, 2 to 6 P. M.
Metropolitan Museum, Central Park at 82d St.—Old English Prints; memorial exhibition of Abbott H. Thayer, to April 30; selected Japanese Prints, beginning April 1.
Milch Galleries, 108 West 57th St.—Paintings of The Garden of the Gods in Moonlight and other paintings never before exhibited, by Robert Reid, to April 15.
Montross Gallery, 550 Fifth Ave.—Special exhibition of contemporary art, April 1—30.
Museum of Natural History.—Water colors of jungle flowers, by Anna H. Taylor, to April 15.
Museum of French Art, 599 Fifth Ave.—Paintings, drawings and etchings by Odilon Redon, April 3—May 1.
Mussmann Gallery, 144 West 57th St.—Etchings by Ross Santee April 3—15.
National Academy of Design, 215 West 57th St.—97th Annual Exhibition, to April 23.
National Arts Club, 119 East 19th St.—Loan exhibition of American Paintings and Sculpture, April, 5—30.
N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," to April 30.
Pen and Brush Club, 134 East 19th St.—Portraits in oil, water color and pastel, to April 28.
Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and XVIII century English portraits.
Rehn Galleries, 6 West 50th St.—Paintings by Walter Griffin, April 1—22.
Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.
Schwartz Gallery, 14 East 46th St.—Paintings by John J. Inglis, to April 15.
Scott & Fowles Galleries, 667 Fifth Ave.—Beauties of the Court of Charles II painted by Sir Peter Lely, Sir Godfrey Kneller and other masters of the period.
Sculptors' Gallery, 152 East 40th St.—Exhibition of contemporary French art, to April 10.
Jacques Seligmann & Co., 705 Fifth Ave.—Drawings by Albert Sterner, April 3—15.
Sternier Gallery, 22 West 49th St.—Paintings by Louise Upton Brumback, April 5—15.
Arthur Tooth & Sons, 709 Fifth Ave.—Old Masters and Barbizon paintings.
Weyhe Galleries, 710 Lexington Ave.—"First of April Show" of anonymous drawings, to April 15.
Whitney Studio Club, 147 West 4th St.—Annual Members' Show, April 6—May 6.
Wildenstein Galleries, 647 Fifth Ave.—Costumes and settings for the Chauve-Souris by Nicholas Remisoff, to April 8; sculpture and drawings by Jo Davidson, beginning March 31.
Catherine Lorillard Wolfe Club, 802 Broadway.—Annual exhibition, to April 15, 4:30—6:00 p. m.
Howard Young Galleries, 620 Fifth Ave.—Paintings by Corot and water colors by George Elmer Browne, to April 8.

Reports of New York Auctions

(Continued from Page 4)

608—Kelmescott Press, William Morris' "The Water of the Wondrous Isles"; Miss H. Counihan, agent \$1400
609—"The Journals of Madam Knight and Rev. Mr. Buckingham," from the original manuscripts; Miss H. Counihan, agent 1400
610—Letter from Maj. Gen. Henry Knox to Mrs. Knox; Miss H. Counihan, agent 1350
611—Business account book of General Knox; Miss H. Counihan, agent 1600

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